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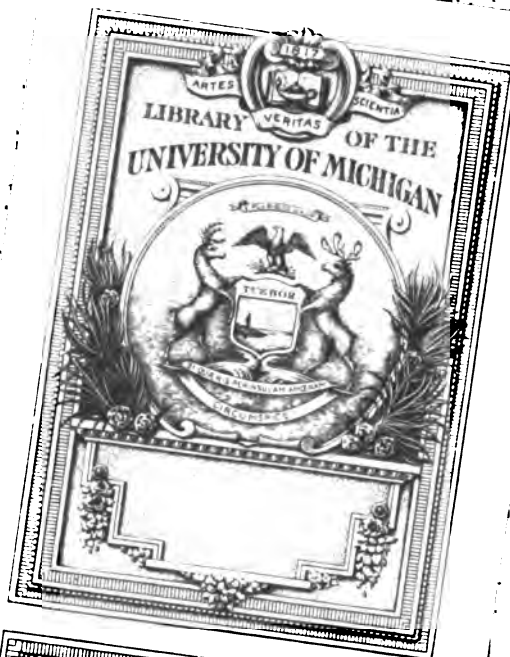
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THE GIFT OF  
Prof. A. A. Stanley









# ALILEE

TEXT BY  
S. A. TRENCH

MUSIC BY  
MARK ANDREWS



NEW YORK .: THE H. W. GRAY COMPANY

SOLE AGENTS FOR

NOVELLO & CO., Ltd.







# ALILEE

**A SACRED CANTATA FOR SOLO, CHORUS AND ORGAN**

The Text written and Compiled by  
**STEWART A. TRENCH**

The Music by  
**MARK ANDREWS**

Price \$1.25

**NEW YORK : THE H. W. GRAY COMPANY**

SOLE AGENTS FOR

**NOVELLO & CO., Ltd.**

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# GALILEE

## INTRODUCTION — ORGAN THE FULFILLMENT OF PROPHECY

### RECITATIVE — CONTRALTO SOLO

Now when Jesus had heard that John was cast into prison, he departed into Galilee; and leaving Nazareth, he came and dwelt in Capernaum, that it might be fulfilled which was spoken by Esaias the prophet, saying, The land of Zebulon and the land of Naphtalim, and the way of the sea beyond Jordan, Galilee of the Gentiles. The people which sat in darkness have seen a great light; and to them which sat in the region and shadow of death, light is sprung up.

## GALILEE, THE HOME OF THE MASTER

### Chorus

O Galilee, erewhile of lowly fame,  
Exalted shalt thou be in all the earth;  
The nations far and wide extol thy name,  
And songs of triumph tell thy noble worth.

O Galilee, for virtue not esteemed,  
Of narrow bound from rocky shore to shore,  
A beauty all divine upon thee beamed,  
That shineth now resplendent evermore;  
Around thy circlet widening waves expand,  
Rolling to flood with light and glory all  
the land.

### CONTRALTO SOLO

Hallowed and sacred place,  
Here did the Saviour dwell,  
Thy scenes among;  
Here upon all around,  
Hillside and vale and sea,  
His eyes have rested oft  
In blessing long.

Haply this very shore  
Echoed his gracious voice,  
Lifted to guide and teach  
The waiting throng.

On yonder mount did he retire to pray,  
And here the pilgrim, on his faithful way,  
The very presence of his Lord shall seem  
to meet,  
And with a beating heart shall softly say,  
"Here trod his very feet!"

### Chorus

Blooms not the earth with brighter glow,  
Doth not the wind more softly blow,  
The waters curve with gentler flow,  
Or in ecstatic stillness lie,  
Where Jesus passed by?  
Galilee glad, thou sawest,  
Galilee glad, thou heardest,  
The Master's face, the Master's voice,  
Now evermore rejoice, rejoice!

## THE CALLING OF ANDREW AND PETER

### RECITATIVE — TENOR

And Jesus, walking by the sea of Galilee, saw two brethren, Simon called Peter, and Andrew, his brother; and he said unto them — Follow me, and

I will make you fishers of men. And they straightway left their nets, and followed him.

### CHOIR AND CONGREGATION

Jesus calls us, o'er the tumult  
Of our life's wild, restless sea,  
Day by day his sweet voice soundeth  
Saying, "Christian, follow me."

Jesus calls us from the worship  
Of the vain world's golden store;  
From each idol that would keep us,  
Saying, "Christian, love me more."

In our joys and in our sorrows,  
Days of toil and hours of ease,  
Still he calls, in cares and pleasures,  
"Christian, love me more than these."

Jesus calls us; by thy mercies,  
Saviour, may we hear thy call,  
Give our hearts to thine obedience,  
Serve and love thee best of all. Amen.

### RECITATIVE — TENOR

And Jesus went about all Galilee, teaching in their synagogues, and preaching the gospel of the kingdom.

### ARIA — TENOR

Teacher Divine, thou hast alone  
The words of everlasting life,  
The balm for sorrow's ancient moan,  
The calm for immemorial strife.  
Yet self-strong will e'er turn aside,  
Our lips confess, our acts deride.  
Thy kingdom? Nay! a vision far,  
High, unattainable, a star!  
For laws of love too sage we are;  
In scorn we turn, and arm for war.  
And still we suffer, still we bleed,  
Torn by the tempest we decreed,  
O'erwhelmed with storms of hate and greed,  
With wave on wave of wild disaster;  
While, with divine compassion for our need,  
Still waits the Master.  
O strength in sacrifice, wisdom divine,  
The words of everlasting peace are thine,  
are thine!

## THE GOOD SHEPHERD

### RECITATIVE — BARITONE

But when he saw the multitudes, he was moved with compassion on them, because they fainted, and were scattered abroad, as sheep having no shepherd.

### ARIA

Thou art our Shepherd Good,  
We thy wayward sheep,  
Wandering in desert wild,  
O'er mountain steep;  
Woeful and drear the way,  
Darksome and cold,  
Far from the Shepherd's side,  
Far from the fold.



Gen. 216.  
12-18-43  
Prog. A.A. Stanley

Yet doth the Shepherd love  
Each wandering one;  
None shall his care forsake,  
Lost and alone;  
All yet shall hear his voice,  
Where'er they roam,  
Back from the wilderness,  
Calling them home.

Faithful and strong to save,  
True to thine own,  
Thou didst in their defense  
Thy life lay down.  
Yea, Shepherd, thou dost lead,  
Master and Friend.  
Lead us, O Shepherd true,  
Till wand'rings end.

#### CHORUS AND SOLO

There were ninety and nine that safely lay  
In the shelter of the fold;  
But one was out on the hills away,  
Far off from the gates of gold;  
Away on the mountains wild and bare,  
Away from the tender Shepherd's care.

"Lord, Thou hast here Thy ninety and nine,  
Are they not enough for Thee?"  
But the Shepherd made answer, "This of  
mine,  
Has wandered away from Me,  
And altho' the road be wild and steep,  
I go to the desert to find My sheep."

"Lord, whence are these blood-drops all the  
way  
That mark out the mountain's track?" —  
"They were shed for one who had gone  
astray,  
Ere the Shepherd could bring him back."  
"Lord, whence are Thy hands so rent and  
torn?"  
"They are pierced to-night by many a thorn!"

And all through the mountain thunder-riven,  
And up from the rocky steep,  
There arose a cry to the gate of Heaven,  
"Rejoice! I have found my sheep!"  
The angels echoed around the throne,  
"Rejoice! for the Lord brings back His  
own."

*Elisabeth Clethone*

#### THE PARABLES OF THE MASTER

##### RECITATIVE — SOPRANO

The same day went Jesus out of the house, and  
sat by the seaside.

And great multitudes were gathered together un-  
to him, so that he went into a ship, and sat; and  
the whole multitude stood on the shore, and he  
spoke many things to them in parables.

##### SOPRANO AND CONTRALTO DUET, WITH CHORUS

Precept by parable teach us, good Lord,  
Lowly, like children, learn we thy word,  
Sweet in simplicity, wondrous in worth,  
Stories celestial woven from earth.

Show us how thy perfect law  
Shineth through the world around;  
Truth divine from nature draw,  
Thus thy Kingdom pure expound;  
Lead us through the open field,  
Speak from nature's open page;  
Fruit and flower shall wisdom yield,  
Treasured more from age to age.

Precept by parable teach us, good Lord,  
Lowly, like children, learn we thy word.

#### THE PRAYER OF THE MASTER

##### RECITATIVE — BARITONE

And Jesus constrained his disciples to get into a  
ship, and go before him to the other side; he sent  
the multitudes away, while he went into a mountain  
to pray.

##### ORGAN INTERLUDE — SOLITUDE

##### Chorus

What Holy mystery,  
What holy wonder!  
In reverent awe we stand,  
And humbly ponder;  
In the calm stillness of the evening air  
The Lord withdraws himself alone, apart,  
And kneels in prayer.

##### SOPRANO SOLO

Thy life was worship, Lord,  
A flame ascending,  
Immerg'd with thy God  
In union unending;  
Thy Father's worship e'er thy constant law.  
Couldst thou to him, in prayer, alone,  
apart,  
More closely draw?

Yea, Jesus prayed, O holy adoration,  
Sacred beyond all thought,  
Bowed low in contemplation.  
Did our humanity, our lowly station,  
Thou didst in mercy take, for our salva-  
tion —  
Did earthly pain and woe, dear Lord, impart  
A tenderer knowledge of that fount of love,  
The Father's heart?

So didst thou pray,  
(O holy adoration),  
So didst thou teach us all in prayer to say,  
Our Father,  
Thou, who art in heaven.

##### QUARTET

##### *The Lord's Prayer*

#### THE STORM

##### RECITATIVE — Chorus

But the ship was now in the midst of the sea,  
tossed with the waves, for the wind was contrary.

##### Chorus — A Cappella

Pierce was the wild billow,  
Dark was the night,  
Oars labored heavily,  
Foam glimmered white,  
Trembled the mariners,  
Peril was nigh;  
Then said the God of God,  
"Peace! It is I!"

Ridge of the mountain wave,  
Lower thy crest,  
Wail of Euroclydon,  
Be thou at rest!  
Sorrow can never be,  
Darkness must fly,  
When saith the Light of Light,  
"Peace! It is I!"

Jesus, Deliverer,  
Come thou to me,  
Soothe thou my voyaging  
Over life's sea,  
Thou, when the storm of death  
Rears sweeping by,  
Whisper, O Truth of Truth,  
"Peace! It is I!"

*Hymn of St. Anselmus*

## THE TRANSFIGURATION

RECITATIVE — SOPRANO

And after six days, Jesus took Peter and James and John into a high mountain apart, and was transfigured before them.

And his face did shine as the sun, and his raiment was white as the light.

*Chorus*

Transcendent Lord, thy glory shone  
E'en through thy human frame;  
Before thy presence, Holy One,  
The heart confessed thee Lord alone,  
Or cowered low in shame;

TENOR SOLO WITH CHORUS

But in the pure, celestial air  
On Galilean height,  
O Heavenly sheen, O Vision fair,  
Thy Godhead glowed unveiled there,  
And flamed in radiance white.

CONTRALTO SOLO

Tender and lowly Son of Man,  
Triumphant Son of God,  
Who bow'd thy head beneath the rod,  
And bore our heavy load,  
Thy glory, ere the world began,  
Effulgent now o'erflowed.

*Chorus*

Soon, ah! soon, dear Lord,  
To pain and death thou goest,  
Bearing our nature on the shameful cross;  
Soon our humanity shall weigh thee down  
To deepest woe and loss,  
And thine approaching agony thou knowest.

BARITONE SOLO

But now, in consecration,  
To sanctify thy spirit for that last great  
fight,

Assuring thee of strength for thine ordeal  
extreme,  
Pours on and round and through thee  
All the Father's light.

*Chorus*

Spirits immortal,  
Join thee all glorified,  
Come from the throne of God,  
Radiance Eternal.  
Elias and Moses,  
Prophet and Lawgiver,  
Speak with the Saviour,  
O friendship supernal!

Chosen and mighty souls,  
Walked they with God on earth,  
Close to God evermore,  
Evermore glorious.  
Lofty their sacred theme,  
Theme of the glorified,  
Theme of death's overthrow,  
Life all victorious.

Altars we'd build to thee,  
Holy Transfigured One,  
Striving in rapture  
Here to retain thee,  
Faintly our worship falls,  
Faded in thy splendor,  
Temple and lofty fane  
Cannot contain thee.

Mansions of heavenly light  
Thou art upraising,  
There shall we dwell with thee,  
Endlessly praising;  
There shall the Vision see,  
Heaven's adoration,  
Vision ineffable,  
Transfiguration!  
Hallelujah! Amen.

# Galilee

## Prelude

STEWART A. TRENCH

MARK ANDREWS

New York: The H. W. GRAY Co., Sole Agents for NOVELLO & COMPANY Limited, London

Andante

Sw. celestes *pp*

Gt. or Solo quasi Corni

*rit.*

Ch.

Ch. or Sw. reed

Sw. Oboe

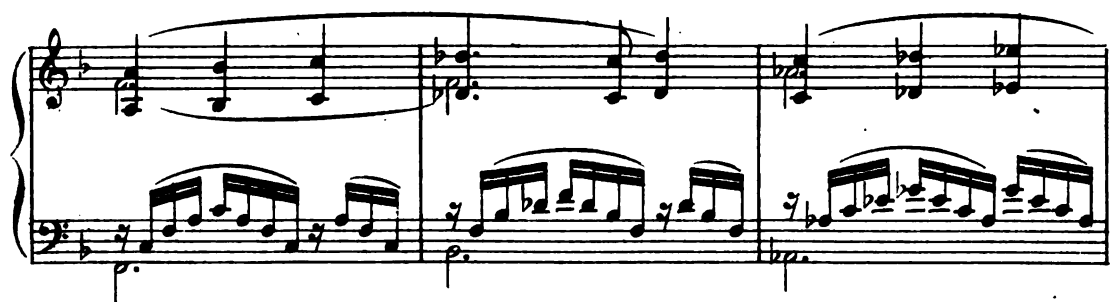
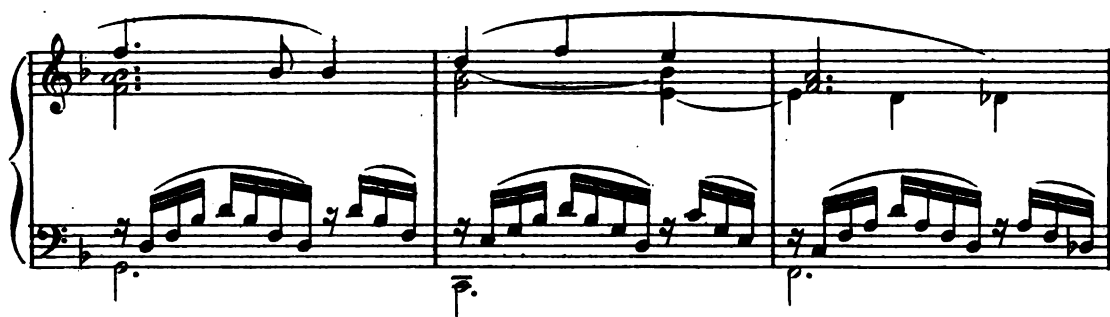
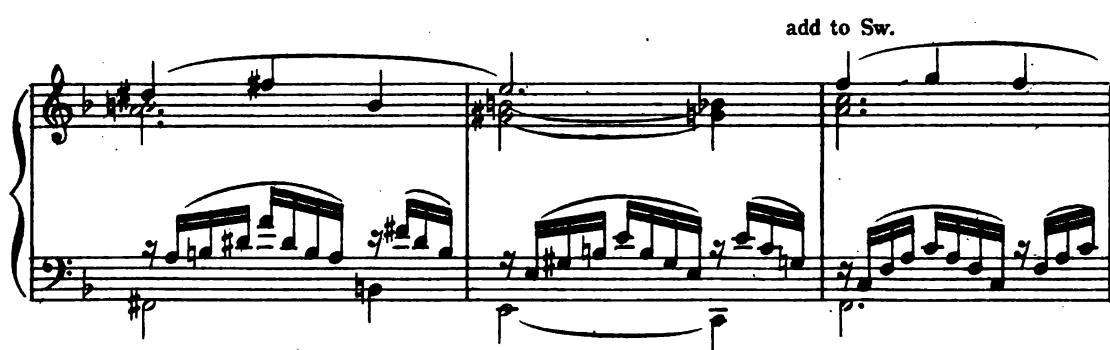
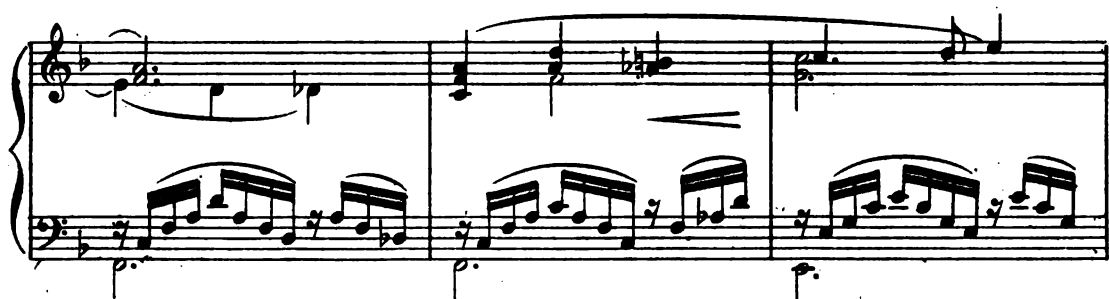
*rit.*

Sw. Strings & Flutes

*a tempo*

Ch. quasi arpa

Ped.



Sw. *pp* *dolcissimo*

This system contains the first two staves of music. The upper staff features a melodic line with a long slur spanning across the first two measures. The lower staff provides harmonic accompaniment with chords and moving lines. The tempo and dynamics are indicated as *Sw. pp dolcissimo*.

This system contains the next two staves of music. The upper staff continues the melodic development with various intervals and slurs. The lower staff maintains the harmonic support with sustained chords and moving bass lines.

*meno mosso*  
Ch. Clarinet  
*espress.*

This system contains the third and fourth staves. The third staff is for the Clarinet, with the tempo change to *meno mosso* and the instruction *espress.* (expressive). The fourth staff continues the piano accompaniment.

*rit. e dim.*  
Ped

This system contains the fifth and sixth staves. The fifth staff features a melodic line with a long slur. The sixth staff includes a pedal point marked *Ped*. The tempo and dynamics are indicated as *rit. e dim.* (ritardando and diminuendo).

# The Fulfilment of Prophecy

Moderato

CONTRALTO SOLO (OR BARITONE).

*mf*

Now when Je - sus had heard that

Sw. Diaps.

*sf*

con Ped.

John was cast in - to pris - on, He de - part - ed in - to

Ga - li - lee;

quasi Corni

and leav - ing Naz - a - reth, He came and dwelt in Ca -

String tone

senza Ped.



-per-na-um, which is by the sea - shore, that it might be ful-

Ped.

Diaps.

fill-ed which was spo-ken by E - sai - as the proph-et,

senza Ped.

Say - ing, The land of Za - bu - lon and the

Ped.

senza Ped.

land of Nap-tha-lim, by the way of thesea — be-yond

espress.

# The Fulfilment of Prophecy

Moderato

CONTRALTO SOLO (OR BARITONE).

*mf*

Now when Je - sus had heard that

Sw. Diaps. *sp*

con Ped.

John was cast in - to pris - on, He de - part - ed in - to

Ga - li - lee;

quasi Corni

and leav - ing Naz - a - reth, He came and dwelt in Ca -

String tone

senza Ped.

-per-na-um, which is by the sea - shore, that it might be ful-

Ped.

Diaps.

fill-ed which was spo-ken by E - sai - as the proph-et,

senza Ped.

Say - ing, The land of Za - bu - lon and the

Ped.

senza Ped.

land of Nap-tha-lim, by the way of thesea — be-yond

espress.

# The Fulfilment of Prophecy

Moderato

CONTRALTO SOLO (OR BARITONE).

*mf*

Now when Je - sus had heard that

Sw. Diaps.

*sp*

con Ped.

John was cast in - to pris - on, He de - part - ed in - to

Ga - li - lee;

quasi Corni

and leav - ing Naz - a - reth, He came and dwelt in Ca -

String tone

senza Ped.

-per-na-um, which is by the sea - shore, that it might be ful-

Ped.

Diaps.

fill-ed which was spo-ken by E - sai - as the proph-et,

senza Ped.

Say - ing, The land of Za - bu - lon and the

Ped.

senza Ped.

land of Nap-tha-lim, by the way of thesea — be-yond

espress.

*accel.* *f* *al tempo*

Jor - dan, Ga - li - lee of the Gen - tiles.

*accel.*

Ch.

*lunga*

Sw. Ch. *lunga* The

*Con moto*

peo - ple which sat in dark - ness saw a great —

light, and to them which sat in the re - gion and shad - ow of

death, light is sprung up,

add to Sw.

light is sprung up, light,

*sempre cresc.*

Cr.

light, light is sprung up!

*ff* *ten. ad lib.*

*colla voce*

Quasi pastorale

*rit.*

*Sw. reed*

senza Ped.

CHORUS  
SOPRANO

*p*  
O Ga-li-lee, ere -

## ALTO

*p*  
O Ga-li-lee, ere -

## TENOR

*p*  
O Ga-li-lee, ere -

## BASS

*p*  
O Ga - li -



while of low-ly fame, Ex - alt - ed shall thou be in all the earth; The

while of low-ly fame, Ex - alt ed shall thou be in all the earth; The

while of low-ly fame, Ex - alt ed in all the earth; The

lee, Ex - alt - ed in all the earth; The





na-tions far and wide ex - tol thy name, And songs of tri - umph

na - tions ex - tol thy name, And songs of

na - tions ex - tol thy name, And songs of tri - umph

na - tions ex - tol thy name, And songs of tri - umph

Gt. *mf*

tell thy no - ble worth. O Ga - li - lee, for

tri umph tell thy worth. O Ga - li - lee, for

tell thy no - ble worth. O Ga - li - lee, for

tell thy no - ble worth. O Ga - li - lee, for

*p.*

vir - tue not es - teemed, Of nar - row bound from rock - y

vir - tue not es - teemed, Of nar - row bound from rock - y

vir - tue not es - teemed, Of nar - row bound from

vir - tue not es - teemed, Of nar - row bound from

shore to shore, A beau - ty all di - vine up - on thee beamed That

shore to shore, A beau - ty all di - vine up - on thee beamed That

shore to shore, A beau - ty all di - vine up - on thee beamed That

shore to shore, A beau - - - - ty

shin-eth now re-splendent ev-er-more, That shin-eth now re  
 shin-eth ev-er-more, That shin-eth re  
 shin-eth now re-splendent ev-er-more, That shin-eth re  
 all di-vine Now shin-eth re

CONTRALTO SOLO  
(OR BARITONE)

splen-dent ev-er-more.  
 splen-dent ev-er-more.  
 splen-dent ev-er-more.  
 splen-dent ev-er-more.

Sw.  
 mp Ch.  
 off Gt. to Ped.

round thy cir - clet wid-en-ing waves ex - pand. Roll-ing to

Ped. *p*

flood with light and glo - ry all — the land.

SOPRANO *mf*  
A -  
CONTRALTO *mf*  
A -  
TENOR *mf*  
A -  
BASS *mf*  
A -

Gt. *rit.*  
Gt. to Ped.

round thy cir - clet wid-en-ing waves ex - pand, Roll-ing to

round thy cir - clet wid-en-ing waves ex - pand, Roll-ing to

round thy cir - clet wid-en-ing waves ex - pand, Roll-ing to

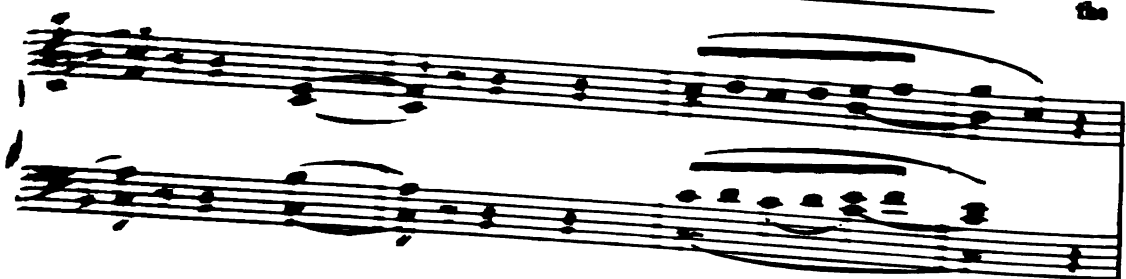
round thy cir - clet wid-en-ing waves ex - pand, Roll-ing to

flood with light and glo-ry all the land, with

flood with light and glo-ry all the land, with

flood with light and glo-ry all the land, with

flood with light and glo-ry all the land, with



# The Home of the Master

Andante semplice

CONTRALTO SOLO (OR BARITONE)

Hal-lowed and sa cred place,

Sw.  
Ch.  
Ped. *pp*

Here did the Sav iour dwell, Thy scenes a mong.

Here up - on all a-round, Hill-side and vale and sea,

His eyes have rest - ed oft, In bless - ing long.

*dolce*  
senza Ped. Ped.

light and glo - ry all the

light and glo - ry all the

light and glo - ry all the

light and glo - ry all the

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the lyrics "light and glo - ry all the". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The tempo is marked "rit." (ritardando) at the beginning of the system.

land.

land.

land.

land.

Sw. *mf*

Ped.

The second system of the musical score continues the vocal and piano parts. The vocal parts are in a homophonic setting, with each voice part having the lyrics "land.". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The tempo is marked "Sw. *mf*" (Sostenuto, mezzo-forte) at the beginning of the system. The system concludes with a "Ped." (Pedal) marking.



# The Home of the Master

Andante semplice

CONTRALTO SOLO (OR BARITONE)

Hal-lowed and sa cred place,

Here did the Sav. iour dwell, Thyscenes a mong.

Here up - on all a-round, Hill-side and vale and sea,

His eyes have rest - ed oft, In bless-ing long.

*Sw.*  
*Ch.*  
*Ped. pp*

*dolce*

*senza Ped.* *Ped.*

*p*

Hap - ly this ver - y shore

Ech - oed his gra - cious voice, Lift - ed to guide and teach the

*Ped. p*

wait - ing throug. On yon - der mount did

*ppp*

he re - tire to pray; And here the pil - grim, on his

*p*

faith - ful way The ver - y pres - ence of his.

Lord shall seem to meet, And with a beat-ing heart shall

*pp*

senza Ped.

*teneramente  
ppmeno mosso*

soft - ly say, "Here trod his ver - y feet,

*PPP*

Ped.

**Tempo I**

his ver - y feet!" Hal - lowed and sa - cred place, Here did the

*Gt. p*

*p*  
Hap - ly this ver - y shore

Ech - oed his gra - cious voice, Lift - ed to guide and teach the

*Ped. p*

*pp*  
wait - ing throug. On yon - der mount did

*ppp*

he re - tire to pray; And here the pil - grim, on his

*p*

faith - ful way The ver - y pres - ence of his.

Lord shall seem to meet, And with a beat-ing heart shall

*pp*

senza Ped.

*teneramente  
ppmeno mosso*

soft - ly say, "Here trod his ver - y feet,

*PPP*

Ped.

**Tempo I**

his ver - y feet!" Hal - lowed and sa - cred place, Here did the

*Gt. p*

*p*

Hap - ly this ver - y shore

Ech - oed his gra - cious voice, Lift - ed to guide and teach the

*Ped. p*

*pp*

wait - ing throug. On yon - der mount did

*ppp*

*p*

he re - tire to pray; And here the pil - grim, on his

faith - ful way The ver - y pres - ence of his.

Lord shall seem to meet, And with a beat-ing heart shall

*pp*

senza Ped.

*teneramente*  
*ppmeno mosso*

soft - ly say, "Here trod his ver - y feet,

*PPP*

Ped.

**Tempo I**

his ver - y feet!" Hal - lowed and sa - cred place, Here did the

Gt. *p*

Sav - iour dwell, Thy scenes a - mong. Here up - on

Sw.

all a-round, Hill - side and vale and sea, His eyes have

*p*

*pp*

rest - ed oft, In bless - ing

*rit.*

*rit.*

Ped. *pp*

long, in bless - ing long.

Ch. Clarinet

*colla voce*

M. S.



# No 4 Chorus

Allegretto grazioso

Brightly

*p* SOPRANO

Blooms not the

*p* ALTO

Blooms not the

Allegretto grazioso

Brightly

Ch. *mf* to Sw. *mf*

earth

with

bright

er

glow,

earth

with

bright

er

glow,

TENOR  
*p*  
 Doth not the wind more soft - ly  
 BASS  
*p*  
 Doth not the wind more soft - ly

The piano accompaniment consists of a treble and bass staff. The treble staff has a melody of eighth notes, and the bass staff has a supporting accompaniment of eighth notes.

*p*  
 The wa - ters curve — with.  
*p*  
 The wa - ters curve — with

blow,  
 blow,

The piano accompaniment continues with a treble and bass staff. The treble staff has a melody of eighth notes, and the bass staff has a supporting accompaniment of eighth notes. There are some fingerings indicated in the bass staff, such as 3 2 1 3 2 3 1 3.

gen - tler flow — Or in ec -

gen - tler flow — Or in ec -

Or in ec -

Or in ec -

sta - tic still - ness lie, Where

sta - tic still - ness lie, Where

sta - tic still - ness lie, Where

sta - tic still - ness lie, Where

TENOR  
*p*  
 Doth not the wind more soft - ly  
 BASS  
*p*  
 Doth not the wind more soft - ly

*p*  
 The wa - ters curve — with  
*p*  
 The wa - ters curve — with  
 blow,  
 blow,

gen - tler flow — Or in ec -

gen - tler flow — Or in ec -

Or in ec -

Or in ec -

sta - tic still - ness lie, Where

sta - tic still - ness lie, Where

sta - tic still - ness lie, Where

sta - tic still - ness lie, Where

Je - sus pass - ed by?

Je - sus pass - ed by?

Je - sus pass - ed by?

Je - sus pass - ed by?

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with some grace notes, and the bass staff provides a harmonic foundation with sustained notes and some movement.

**(C)**  
*mp*  
Blooms not the earth with bright - er

*mp*  
Blooms not the earth with bright - er

*mp*  
Blooms not the earth with bright - er

*mp*  
Blooms not the earth with bright - er

**(C)**  
The piano accompaniment continues with a treble and bass staff. The treble staff features a more active melodic line, while the bass staff maintains a steady harmonic accompaniment.

glow, Doth not the wind more

glow, Doth not the wind more

glow, Doth not the wind more

glow, Doth not the wind more

soft - ly blow, The wa - ters

soft - ly blow, The wa - ters

soft - ly blow, The wa - ters

soft - ly blow, The wa - ters

senza Ped.

curve with gen - tler flow, Or

curve with gen - tler flow, Or

curve with gen - tler flow, Or

curve with gen - tler flow, Or

curve with gen - tler flow, Or

in ec - stat - ic still - ness

in ec - stat - ic still - ness

in ec - stat - ic still - ness

in ec - stat - ic still - ness

in ec - stat - ic still - ness



lie, Where Je - sus pass - ed by?

lie, Where Je - sus pass - ed by?

lie, Where Je - sus pass - ed by?

lie, Where Je - sus pass - ed by?

**Più mosso**

Ga - li - lee glad, thou saw - est,

Ga - li - lee glad, thou saw - est,

Ga - li - lee glad, thou saw - est,

Ga - li - lee glad, thou saw - est,

**Più mosso**

Gt. *mf*

Ga - li - lee glad, thou heard-est,

Ga - li - lee glad, thou heard-est,

Ga - li - lee glad, thou heard-est,

Ga - li - lee glad, thou heard-est,

*Gt. mp*

*mf* The Mas - ter's face,

*mf* The Mas - ter's face,

*f* The

*f* The.

*p*

Now ev - er -

Mas - ter's voice, Now ev - er -

Mas - ter's voice, Now ev - er -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has the lyrics "Now ev - er -" and "Mas - ter's voice, Now ev - er -". The second pair of vocal staves has the lyrics "Mas - ter's voice, Now ev - er -". The piano accompaniment is written for the right and left hands, featuring a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

more re - jice, re - jice!

more re - jice, re - jice!

more re - jice, re - jice!

more re - jice, re - jice!

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has the lyrics "more re - jice, re - jice!". The second pair of vocal staves has the lyrics "more re - jice, re - jice!". The piano accompaniment is written for the right and left hands, featuring a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

Ga - li - lee glad, thou saw - est,  
 Ga - li - lee glad, thou saw - est,  
 Ga - li - lee 'glad, thou saw - est,  
 Ga - li - lee glad, thou saw - est,

Gt. *f*  
 Gt. *mp*

Ga - li - lee glad, thou heard - est, The  
 Ga - li - lee glad, thou heard - est, The  
 Ga - li - lee glad, thou heard - est,  
 Ga - li - lee glad, thou heard - est,

Gt. *f*  
 Gt. *mp*

Mas - ter's face, The Mas - ter's

Mas - ter's face, The Mas - ter's

The Mas - ter's

The Mas - ter's

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is composed of eighth and quarter notes, with some measures containing beamed sixteenth notes.

voice, Now ev - er - more re -

voice, Now ev - er - more re -

voice, re -

voice, re -

The piano accompaniment continues with the same key signature and time signature, featuring a similar melodic structure with eighth and quarter notes.

joice, re - joice! Now ev - er -

joice, re - joice! Now ev - er -

joice, re - joice! Now ev - er -

joice, re - joice! Now ev - er -

The piano accompaniment features a treble and bass staff. The treble staff has a melodic line with slurs and a *ff* dynamic marking. The bass staff provides harmonic support with chords and single notes.

more\_ re - joice! Now

more re - joice! Now

more\_ re - joice! Now

more re - joice! Now

The piano accompaniment continues with a treble and bass staff. A *ff marcato* marking is present in the treble staff, indicating a strong, accented section. The music concludes with a final chord in the bass staff.

*rit.*  
ev - er - more re - joice! \_\_\_\_\_

*rit.*  
ev - er - more re - joice! \_\_\_\_\_

*rit.*  
ev - er - more re - joice! \_\_\_\_\_

*rit.*  
ev - er - more re - joice! \_\_\_\_\_

ev - er - more re - joice! \_\_\_\_\_

*a tempo*

*rit.*

# No 5 Recitative

**Con moto** **TENOR SOLO** *mp*

*lunga* **And**

*mp* *subdued but distinct*

Je - sus walk - ing by the Sea of Ga - li - lee,

Saw two breth - ren, Si - mon called

Pe - ter, and An - drew his broth - er. — And he



said un - to them; Fol - low me,

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a half note B4, and a quarter rest. The lyrics "said un - to them;" are under the first four notes. The vocal line continues with a half note C5, a quarter note B4, a half note A4, and a quarter rest. The lyrics "Fol - low me," are under the last four notes. The piano accompaniment consists of a right hand with a half note G4, a quarter note A4, a half note B4, and a quarter rest, followed by a half note C5, a quarter note B4, a half note A4, and a quarter rest. The left hand has a half note G3, a quarter note A3, a half note B3, and a quarter rest, followed by a half note C4, a quarter note B3, a half note A3, and a quarter rest.

Fol - low me, and I will make\_ you

The second system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a half note B4, and a quarter rest. The lyrics "Fol - low me," are under the first four notes. The vocal line continues with a half note C5, a quarter note B4, a half note A4, and a quarter rest. The lyrics "and I will make\_ you" are under the last four notes. The piano accompaniment continues with a half note G4, a quarter note A4, a half note B4, and a quarter rest, followed by a half note C5, a quarter note B4, a half note A4, and a quarter rest. The left hand has a half note G3, a quarter note A3, a half note B3, and a quarter rest, followed by a half note C4, a quarter note B3, a half note A3, and a quarter rest.

fish - ers of men. And they

The third system of the musical score. The vocal line begins with a half note G4, a quarter note A4, a half note B4, and a quarter rest. The lyrics "fish - ers of men." are under the first four notes. The vocal line continues with a half note C5, a quarter note B4, a half note A4, and a quarter rest. The lyrics "And they" are under the last four notes. The piano accompaniment continues with a half note G4, a quarter note A4, a half note B4, and a quarter rest, followed by a half note C5, a quarter note B4, a half note A4, and a quarter rest. The left hand has a half note G3, a quarter note A3, a half note B3, and a quarter rest, followed by a half note C4, a quarter note B3, a half note A3, and a quarter rest.

Ped. *p*

straight way left their nets, and fol - lowed him.

The fourth system of the musical score. The vocal line begins with a half note G4, a quarter note A4, a half note B4, and a quarter rest. The lyrics "straight way left their nets," are under the first four notes. The vocal line continues with a half note C5, a quarter note B4, a half note A4, and a quarter rest. The lyrics "and fol - lowed him." are under the last four notes. The piano accompaniment continues with a half note G4, a quarter note A4, a half note B4, and a quarter rest, followed by a half note C5, a quarter note B4, a half note A4, and a quarter rest. The left hand has a half note G3, a quarter note A3, a half note B3, and a quarter rest, followed by a half note C4, a quarter note B3, a half note A3, and a quarter rest.

## No 5 Recitative

**Con moto** **TENOR SOLO** *mp* **And**

*lunga* *mp* *subdued but distinct*

Je - sus walk - ing by the Sea of Ga - li - lee,

Saw two breth - ren, Si - mon called

Pe - ter, and An - drew his broth - er. — And he

said un - to them; Fol - low me,

The first system of the musical score. The vocal line is in G major (one flat) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a half note B4, and a quarter rest. The lyrics "said un - to them;" are under the first four notes. The vocal line continues with a half note C5, a quarter note B4, a half note A4, and a quarter rest. The lyrics "Fol - low me," are under the next four notes. The piano accompaniment consists of a right hand with a half note G4, a quarter note A4, a half note B4, and a quarter rest, followed by a half note C5, a quarter note B4, a half note A4, and a quarter rest. The left hand plays a steady bass line with a half note G3, a quarter note A3, a half note B3, and a quarter rest, followed by a half note C4, a quarter note B3, a half note A3, and a quarter rest.

Fol - low me, and I will make\_ you

The second system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a half note B4, and a quarter rest. The lyrics "Fol - low me," are under the first four notes. The vocal line continues with a half note C5, a quarter note B4, a half note A4, and a quarter rest. The lyrics "and I will make\_ you" are under the next four notes. The piano accompaniment continues with a right hand half note G4, quarter note A4, half note B4, quarter rest, half note C5, quarter note B4, half note A4, quarter rest, and a left hand half note G3, quarter note A3, half note B3, quarter rest, half note C4, quarter note B3, half note A3, quarter rest.

fish - ers of men. And they

Ped. *p*

The third system of the musical score. The vocal line begins with a half note G4, a quarter note A4, a half note B4, and a quarter rest. The lyrics "fish - ers of men." are under the first four notes. The vocal line continues with a half note C5, a quarter note B4, a half note A4, and a quarter rest. The lyrics "And they" are under the next four notes. The piano accompaniment continues with a right hand half note G4, quarter note A4, half note B4, quarter rest, half note C5, quarter note B4, half note A4, quarter rest, and a left hand half note G3, quarter note A3, half note B3, quarter rest, half note C4, quarter note B3, half note A3, quarter rest. The system ends with a pedaling instruction "Ped. *p*".

straight way left their nets, and fol - lowed him.

The fourth system of the musical score. The vocal line begins with a half note G4, a quarter note A4, a half note B4, and a quarter rest. The lyrics "straight way left their nets," are under the first four notes. The vocal line continues with a half note C5, a quarter note B4, a half note A4, and a quarter rest. The lyrics "and fol - lowed him." are under the next four notes. The piano accompaniment continues with a right hand half note G4, quarter note A4, half note B4, quarter rest, half note C5, quarter note B4, half note A4, quarter rest, and a left hand half note G3, quarter note A3, half note B3, quarter rest, half note C4, quarter note B3, half note A3, quarter rest. The system ends with a double bar line.

# No 5 Recitative

**Con moto** **TENOR SOLO** *mp* **And**

*lunga*

*mp*  *subdued but distinct*

Je - sus walk - ing by the Sea of Ga - li - lee,

Saw two breth - ren, Si - mon called

Pe - ter, and An - drew his broth - er. — And he

said un - to them; Fol - low me,

The first system of the musical score, measures 1-4. The vocal line is in G major (one flat) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a half note B4, and a quarter rest. The lyrics "said un - to them;" are under the first four notes. The second measure has a half note C5 and a half note D5, with the lyrics "Fol - low me,". The piano accompaniment consists of a steady bass line of G2, B1, and D2, and a treble line with chords and moving lines.

Fol - low me, and I will make\_ you

The second system of the musical score, measures 5-8. The vocal line continues with a half note E5, a quarter note F5, a half note G5, and a quarter rest. The lyrics "Fol - low me, and I will make\_ you" are under the notes. The piano accompaniment continues with similar harmonic support.

fish - ers of men. And they

Ped. *p*

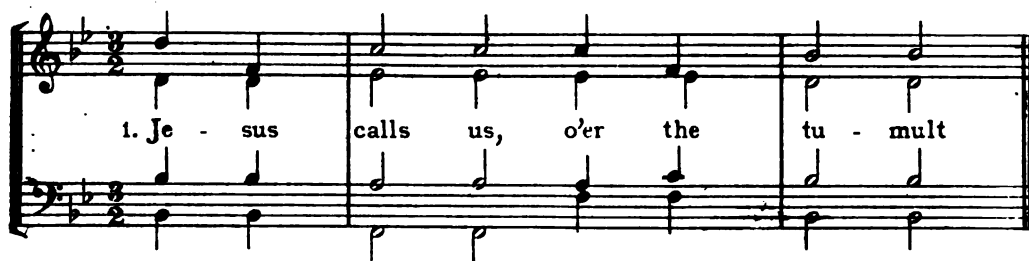
The third system of the musical score, measures 9-12. The vocal line has a half note A4, a quarter note B4, a half note C5, and a quarter rest. The lyrics "fish - ers of men. And they" are under the notes. The piano accompaniment features a more active treble line. The system ends with the instruction "Ped. *p*".

straight way left their nets, and fol - lowed him.

The fourth system of the musical score, measures 13-16. The vocal line begins with a half note D5, a quarter note E5, a half note F5, and a quarter rest. The lyrics "straight way left their nets, and fol - lowed him." are under the notes. The piano accompaniment continues with chords and moving lines. The system ends with a double bar line.

# Choir and Congregation

W. H. JUDE



2. Jesus calls us from the worship  
Of the vain world's golden store,  
From each idol that would keep us,  
Saying, "Christian, love Me more!"

3. In our joys and in our sorrows,  
Days of toil and hours of ease,  
Still He calls in cares and pleasures,  
"Christian, love Me more than these!"

4. Jesus calls us: by Thy mercies,  
Saviour, may we hear Thy call,  
Give our hearts to Thy obedience,  
Serve and love Thee best of all.

*C. F. Alexander.*

# Nº 6. The Master's Teaching

TENOR SOLO (OR SOPRANO)

*Recit. mf*

And

*Ch. pp dolce*

senza Ped.

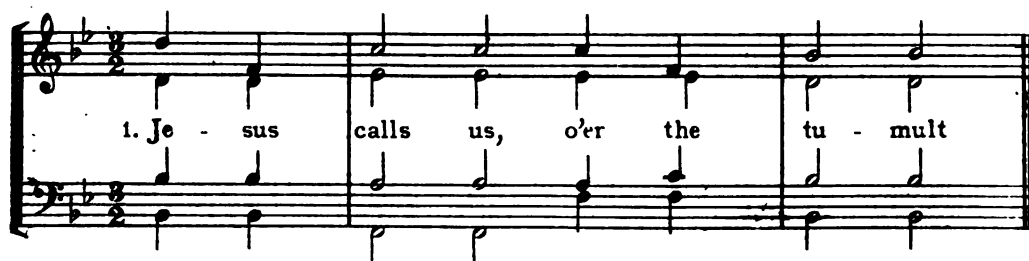
Je - sus went a - bout all Ga - li - lee, teach - ing in their

Ped.

Syn - a - gogues, and preach - ing the gos - pel of the king - dom.

# Choir and Congregation

W. H. JUDE



2. Jesus calls us from the worship  
Of the vain world's golden store,  
From each idol that would keep us,  
Saying, "Christian, love Me more!"

3. In our joys and in our sorrows,  
Days of toil and hours of ease,  
Still He calls in cares and pleasures,  
"Christian, love Me more than these"

4. Jesus calls us: by Thy mercies,  
Saviour, may we hear Thy call,  
Give our hearts to Thy obedience,  
Serve and love Thee best of all.

*C. F. Alexander.*



## Nº 6. The Master's Teaching

TENOR SOLO (OR SOPRANO)

*Recit.* *mf*

And

Ch. *pp dolce*

senza Ped.

Je - sus went a - bout all Ga - li - lee, teach - ing in their

Ped.

Syn - a - gogues, and preach - ing the gos - pel of the king - dom.

## Allegretto

Gt. *p*

*poco rit.*

*mp a tempo*

Teach - er Di - vine, Thou hast a - lone The

Sw. *p a tempo*

senza Ped. Ped.

words of ev - er - last ing life, The

balm - for sor - rows an - cient moan, The

Ped.

calm for im-me - mor - ial strife. Yet

self - strong will E'er turns a - side; Our

lips con - fess, Our acts de - ride, —

Our acts de - ride. Thy

*p* Gt. *rit.*  
senza Ped.

*MENO MOSSO*

king - dom? Nay, a vis - ion far,

High, un-at - tain - a - ble, a star!

*rit.* *più mosso* *mf*

a star! For

Ped.

*Sw.* *Gt.*

laws of love too sage we are; — In

senza Ped. Ped.

scorn we turn, and arm for war. — And

Sw.

Gt.

senza Ped.

Ped.

still we suf - fer, still we bleed,

Sw.

Ch.

Torn by the tem - pest we de - creed, O'er -

Sw.

Ch.

*accel. agitato*

whelmed with storms of hate and

add to Sw.

greed, With wave on

Gt.

wave of wild dis - as - ter!

*sf*

*lunga*

*lunga*

*pp*

*p lento espress.*

While, with Di - vine com - pas - sion for our need,

*senza Ped.*

Still waits the Mas - ter. *rit.*

*pp dolce* *rit.*

Ped.

*Al tempo*

O Strength in sac - ri - fice, wis - dom di - vine, The

Sw. Ch.

words of ev - er - last - ing peace - are thine.

⑤ TENOR SOLO OR SOPRANO *mf*

*p* SOPRANO CHORUS O Strength in sac - ri - fice, wis - dom di -

*p* ALTO CHORUS O Strength in sac - ri - fice, wis - dom di - vine, The *mf*

*p* TENOR CHORUS O Strength in sac - ri - fice, wis - dom di - vine, The *mf*

*p* BASS CHORUS O Strength in sac - ri - fice, wis - dom di - vine, The *mf*

O Strength in sac - ri - fice, wis - dom di - vine, The

⑤

Gt.

vine, The words of ev-er - last - ing

words of ev-er - last - ing peace\_ a -

words of ev - er - last - ing peace\_ a -

words of ev - er - last - ing peace\_ a -

words of peace\_ a -

*rit.* *f* *lungo*  
peace a - lone are thine. \_\_\_\_\_

*rit.* *p*  
lone, a - lone are thine. \_\_\_\_\_

*rit.* *p*  
lone, a - lone are thine. \_\_\_\_\_

*rit.* *p*  
lone, a - lone are thine. \_\_\_\_\_

*rit.* *p*  
lone \_\_\_\_\_ are thine. \_\_\_\_\_

*pp* *Sw.* *rit.* *d.* *Ch.*



# No 7 The Good Shepherd

Andante

BARITONE SOLO (OR CONTRALTO)

Recit.

*poco rit.* But when he saw the mul-ti - tudes

Ped.

*piu lento* he was moved with com - pas - sion on them,

*piu lento* Sw Strings & Vox Humana

Ped.

be-cause they

Ch Flute

faint - ed, and were scat-tered a broad

pp

*rit.*

as sheep hav-ing no

shep herd.

*pp Gt. or Ch. to Sw.*

*Sw. pp*

*senza Ped.*

*Ped.*

*mp cantando*

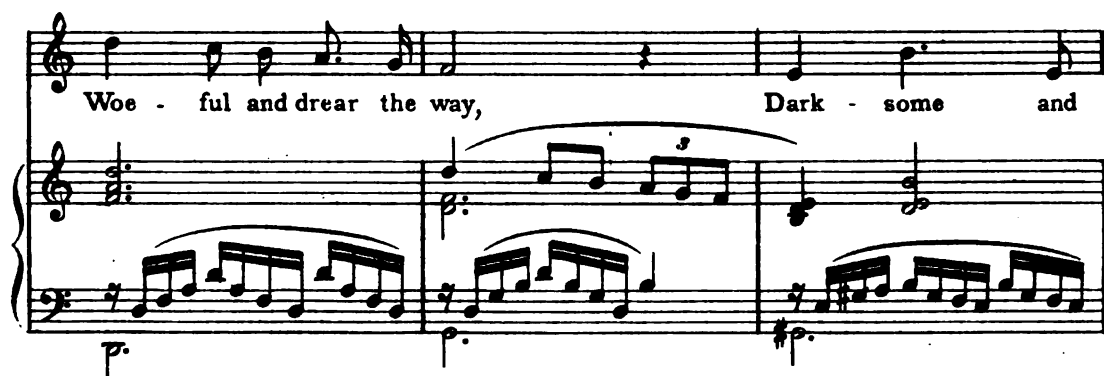
Thou art our Shep-herd Good,

we thy way-ward sheep, Wan - d'ring in des-ert

wild, Oer moun - tain steep.



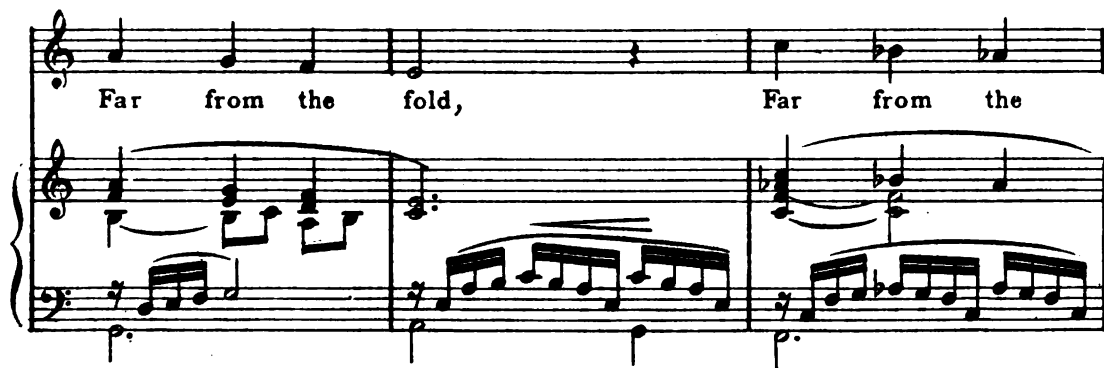
Woe - ful and drear the way, Dark - some and



cold, Far from the Shep - herd's side,



Far from the fold, Far from the



Shep - herds' side, Far from the fold.

The first system of the musical score. The vocal line (treble clef) has a melody with a fermata over the final note. The piano accompaniment (grand staff) features a flowing eighth-note pattern in the left hand and chords in the right hand.

The second system of the musical score. The vocal line continues with a melody. The piano accompaniment maintains the eighth-note pattern in the left hand and chords in the right hand.

*più f*  
Yet doth the Shep-herd love— Each wan - der-ing

*Sw.*  
*Ch.*

The third system of the musical score. The vocal line begins with a *più f* marking. The piano accompaniment includes a *Sw.* (Swell) marking in the right hand and a *Ch.* (Chord) marking in the left hand.

one, None shall his care for - sake,

The fourth system of the musical score. The vocal line continues with a melody. The piano accompaniment maintains the eighth-note pattern in the left hand and chords in the right hand.

Lost and a - lone; All yet shall hear his

Ch. Sw.

voice. Where'er they roam,

Back from the wil - der - ness Call - ing them home,

*f. largamente* Back from the wil - der - ness Call - ing them home. *ten.*

*colla voce* *ten.* *Gt.*

Shep - herds' side, Far from the fold.

The first system of the musical score. The vocal line (treble clef) has a melody starting on a half note, followed by eighth notes. The piano accompaniment (grand staff) features a steady eighth-note pattern in the left hand and chords in the right hand.

The second system of the musical score. The vocal line continues with a melody of eighth notes. The piano accompaniment maintains the eighth-note pattern in the left hand and provides harmonic support with chords in the right hand.

*più f*  
Yet doth the Shep-herd love— Each wan - der-ing

*Sw.*  
*Ch.*

The third system of the musical score. The vocal line begins with a dynamic marking of *più f*. The piano accompaniment includes markings for *Sw.* (Swell) and *Ch.* (Chorus). The melody continues with a mix of eighth and quarter notes.

one, None shall his care for - sake,

The fourth system of the musical score. The vocal line continues with the melody. The piano accompaniment features a consistent eighth-note pattern in the left hand and chords in the right hand.

Lost and a - lone; All yet shall hear his

Ch. Sw.

voice. Where'er they — roam,

Back from the wil - der-ness Call - ing them home,

*f. largamente* Back from the wil - der-ness Call - ing them home. *ten.*

*colla voce* *ten.* *Gt.*

*f a tempo*

Faith - ful and

*rit. e cresc.*

*a tempo*

Sw.

strong to save, true to thine own,

Thou didst, in their de - fence, Thy life lay

down. Yea, Shep - herd, thou dost lead,

add super oct. coupler to Sw.



Mas - ter and Friend; *p* Lead us, O

*off super oct.*

Sw.

senza Ped

Shep herd true, Till wand - rings end; *rit.* Lead us, O Shep herd true,

Till wand - rings end, *dim. poco a poco* Till wand - rings end, *p* Till wand - rings

*poco a poco dim.*

end.

*add super oct.*

*pp*

Flute

*rit.*

# The ninety and nine

ELIZABETH CLEPHANE

Andantino pastorale

In folk-song style

CONTRALTO CHORUS (OR SOLO)

There were nine-ty and nine that safe - ly lay, In the

shel - ter of the fold; — But one was out on the

hills a-way, Far off from the gates of gold. — A -

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment (grand staff) features a bass line with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a half note E4. The right hand of the piano accompaniment has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The key signature has one sharp (F#), and the time signature is 4/4.

way on the moun - tains wild and bare, A - way from the ten - der

The second system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment (grand staff) features a bass line with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a half note E4. The right hand of the piano accompaniment has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The key signature has one sharp (F#), and the time signature is 4/4.

shep - herd's care, from the ten - der shep - herd's

The third system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment (grand staff) features a bass line with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a half note E4. The right hand of the piano accompaniment has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The key signature has one sharp (F#), and the time signature is 4/4.

care.

*poco rit.*

The fourth system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment (grand staff) features a bass line with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a half note E4. The right hand of the piano accompaniment has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The key signature has one sharp (F#), and the time signature is 4/4.

**SOPRANO**  
*mf a tempo*

Lord, Thou hast here Thy nine-ty and nine, Are they not e-nough for

**ALTO**

Lord, Thou hast here Thy nine-ty and nine, Are they not e-nough for

**TENOR**

Lord, Thou hast here Thy nine-ty and nine, Are they not e-nough for

**BASS**

Lord, Thou hast here Thy nine-ty and nine,

*a tempo*

Thee? —

Thee? —

Thee? —

**BARITONE SOLO**

But the Shep-herd made an-swer, "This of mine has

wan-dered a - way from me, — And al - though the road be

wild and steep, I go to the des-ert to find — my

**SOPRANO CHORUS** *p*  
Lord, whence are these blood-drops.

**ALTO CHORUS** *p*  
Lord, whence are these blood-drops

**TENOR CHORUS** *p*  
Lord, whence are these blood-drops

**BASS CHORUS** *p*  
sheep. — Lord, whence are these blood-drops.

**SOPRANO**  
*mf a tempo*

Lord, Thou hast here Thy nine-ty and nine, Are they not e-nough for

**ALTO**

Lord, Thou hast here Thy nine-ty and nine, Are they not e-nough for

**TENOR**

Lord, Thou hast here Thy nine-ty and nine, Are they not e-nough for

**BASS**

Lord, Thou hast here Thy nine-ty and nine,

*a tempo*

Thee? —

Thee? —

Thee? —

**BARITONE SOLO**

But the Shep-herd made an-swer, "This of mine has

wan-dered a - way from me, — And al - though the road be

wild and steep, I go to the des-ert to find \_\_\_\_\_ my

**SOPRANO CHORUS** *p*  
Lord, whence are these blood-drops.

**ALTO CHORUS** *p*  
Lord, whence are these blood-drops

**TENOR CHORUS** *p*  
Lord, whence are these blood-drops

**BASS CHORUS** *p*  
sheep. \_\_\_\_\_ Lord, whence are these blood-drops.

all the way, That mark out the moun-tain's track?—

all the way, That mark out the moun-tain's track?—

all the way, That mark out the moun-tain's track?—

all the way, That mark out the moun-tain's track?— **SOLO BARITONE**

all the way, That mark out the moun-tain's track?— They were

shed for one who had gone a-stray, Ere the Shep-herd could bring him



## CHORUS

*mf* "Lord, whence are thy hands so rent and torn? They are  
*mf* "Lord, whence are thy hands so rent and torn? They are  
*mf* "Lord, whence are thy hands so rent and torn? They are  
*mf* back. — "Lord, whence are thy hands so rent and torn? They are

pierced to - night by man - y a thorn!"  
 pierced to - night by man - y a thorn!"  
 pierced to - night by man - y a thorn!"  
 pierced to - night by man - y a thorn!"

And

And

And

And

*sempre cresc.*

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with a fermata and the word 'And'. The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand, marked with a crescendo hairpin and the instruction 'sempre cresc.'.

all thro' the moun - tains thun - der - riven And up from the rock - y

all thro' the moun - tains thun - der - riven And up from the rock - y

all thro' the moun - tains thun - der - riven And up from the rock - y

all thro' the moun - tains thun - der - riven And up from the rock - y

Detailed description: This block contains the second system of the musical score, featuring four vocal staves and a piano accompaniment. The vocal parts have lyrics underneath them. The piano part continues with a rhythmic accompaniment in the right hand and a bass line in the left hand.

steep — There a - rose a cry to the gate of heav'n, "Re -

steep — There a - rose a cry to the gate of heav'n, "Re -

steep — There a - rose a cry to the gate of heav'n, "Re -

steep — There a - rose a cry to the gate of heav'n, "Re -

joice! I have found my sheep!"

joice! I have found my sheep!"

joice! I have found my sheep!" And the

joice! I have found my sheep!" And the

*mf*  
The an - gels ech-oed a - round the throne, The

*mf*  
The an - gels ech-oed a - round the throne, The

an - gels ech-oed a - round the throne, The an - gels ech-oed a -

an - gels ech-oed a - round the throne, The an - gels ech-oed a -

*ff*  
an - gels echoed "Re - joice! \_\_\_\_\_ Re - joice! \_\_\_\_\_ for the

*ff*  
an - gels echoed "Re - joice! Re - joice! \_\_\_\_\_ for the

round the throne "Re - joice! \_\_\_\_\_ Re - joice! \_\_\_\_\_ for the

round the throne "Re - joice! - Re - joice! \_\_\_\_\_ for the

Lord brings back his own! Re - jice! Re -

Lord brings back his own! Re - jice! Re -

Lord brings back his own! Re - jice! Re -

Lord brings back his own! Re - jice! Re -

jice! for the Lord brings back, brings

jice! for the Lord brings back, brings

jice! for the Lord brings back, brings

jice! for the Lord brings back, brings

*rit.*

back \_\_\_\_\_ His own! \_\_\_\_\_

*rit.*

back \_\_\_\_\_ His own! \_\_\_\_\_

*rit.*

back brings back \_\_\_\_\_ His own! \_\_\_\_\_

*rit.*

back \_\_\_\_\_ His own! \_\_\_\_\_

*rit.*

*a tempo*

*Largo* *ff*

Brings back His own.

*ff*

Brings back His own.

*ff*

Brings back His own.

*ff*

Brings back His own.

*Largo*

*p.*

# No 8 The Parables of the Master

Andante con moto

Piano introduction in 4/4 time, marked 'Andante con moto'. The music features a series of chords in the right hand and a more active bass line in the left hand. A 'Sw.' (Soprano Solo) marking is present above the first measure of the right hand.

SOPRANO SOLO *Recit.*

Soprano solo recitative for the first line of the text. The melody is simple and direct, with a 'Sw.' marking above the final measure. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

The same day went Je - sus out of the house

Soprano solo recitative for the second line of the text. The melody continues with a 'Sw.' marking above the first measure and a 'Gt.' (Guitar) marking above the second measure. The piano accompaniment includes a 'Ped.' (Pedal) marking below the first measure. A note to 'add strings with gva couplers' is written in the right margin.

and sat by the sea - shore; and great

Soprano solo recitative for the third line of the text. The melody continues with a 'Sw.' marking above the first measure. The piano accompaniment includes a 'Ped.' (Pedal) marking below the first measure.

mul - ti-tudes were gath-ered to-geth - er un - to

*accel. parlando*

Him, so that He went in-to a ship and sat;

*off couplers*

*f largamente*

and the whole mul-ti-tude stood on the

*Ped.*

*a tempo*

shore, And He

*poco accel.*

spake man-y things to them in par-a-bles.

*Sw.*

*Ch.*



## Andantino semplice

SOPRANO SOLO

Pre - cept by par - a - ble teach us, good

CONTRALTO SOLO

Pre - cept by par - a - ble

Lord, Low - ly like chil - dren,

teach us, good Lord, Low ly like

learn we Thy word. Sweet in sim -

chil dren, learn we Thy word.

pli - ci - ty, won - drous in worth,  
Sweet in — sim - pli - ci - ty, won - drous in

Sto - ries ce - les - ti - al, wo - ven from earth, —  
worth, Sto - ries, wo - ven from earth, —

Sto - ries ce - les - ti - al wo - ven from earth.  
Sto - ries ce - les - ti - al wo - ven from earth.

CHORUS  
SOPRANO

Show us how Thy per - fect law Shin - eth through the

## ALTO

Show us how Thy per - fect law Shin - eth through the

## TENOR

Show us how Thy per - fect law Shin - eth through the

## BASS

Show us how Thy per - fect law Shin - eth through the

world a-round.

Truth di-vine from na - ture draw,

world a-round.

Truth di-vine from na - ture draw,—

world a-round.

Truth di-vine from na - ture draw,—

world a-round.

Truth di-vine from na - ture draw,

Thus Thy king dom pure — expound. Lead us through the

Thus Thy king - dom pure — expound. Lead us through the

Thus Thy king - dom pure expound. Lead us through the

Thus Thy king - dom pure expound.

*dolce*

o - pen field, Speak from Na - ture's o - pen page;

o - pen field, Speak from Na - ture's o - pen page;

o - pen field, Speak from Na - ture's o - pen page;

Speak from Na - ture's o - pen page;

*dolce*

Fruit and flower shall wis - dom yield, Treas - ured more from

Fruit and flower shall wis - dom yield, Treas - ured more from

Fruit and flower shall wis - dom yield, Treas - ured more from

Fruit and flower shall wis - dom yield, Treas - ured more from

age to age, Treas - ured more from age to

age to age, Treas - ured more from age to

age to age, Treas - ured more from age to

age to age, Treas - ured more from age to

age to age, Treas - ured more from age to

**SOPRANO SOLO**

The musical score is for a hymn titled "Teach us, good Lord". It is written for Soprano, Alto, and Tenor voices, with piano accompaniment. The key signature is one flat (B-flat), and the time signature is 8/4. The score is divided into two systems. The first system contains the vocal parts and the piano accompaniment. The second system contains the piano accompaniment. The lyrics are: "Pre-cept by par-a-ble teach us, good Lord, Low-age. Teach us, good Lord, teach us, good Lord." The piano accompaniment features a simple melody in the right hand and a bass line in the left hand.

Pre-cept by par-a-ble teach us, good Lord, Low-  
 ALTO SOLO *mf*  
 SOPRANO *pp* Pre-cept by par-a-ble teach us, Low-  
 age. *pp* Teach us, good Lord, teach us, good Lord.  
 ALTO *pp* Teach us, good Lord, teach us, good Lord.  
 age. *pp* Teach us, good Lord, teach us, good Lord.  
 TENOR *pp* Teach us, good Lord, teach us, good Lord.  
 age. *pp* Teach us, good Lord, teach us, good Lord.  
 BASS *pp* Teach us, good Lord, teach us, good Lord.  
 age. Teach us, good Lord, teach us, good Lord.

[illegible]

# No 9 The Prayer of the Master

Andante serioso

BARITONE SOLO (OR CONTRALTO)

And Je - sus con - strained his dis -

Gt. *mp*

con Ped.

ci - ples to get in - to a ship, and go be -

fore him to the oth - er side; He sent them mul - ti - tude a - way,

*p* Sw. *dolce*

senza Ped.

While he went in - to a moun - tain to pray.

*p* *pp*

senza Ped.

# Solitude

## Organ Interlude

Andante

First system of musical notation. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante'. The dynamics are marked 'ppp' (pianissimo) in the first measure. The instruction 'senza Ped' (without pedal) is written below the first measure. The system consists of two staves: a treble staff and a bass staff, both with a grand staff bracket on the left. The music features a slow, contemplative melody with sustained chords and moving lines in both hands.

Second system of musical notation. This system continues the piece with similar melodic and harmonic textures. It consists of two staves with a grand staff bracket on the left. The music maintains the slow, contemplative mood established in the first system.

Third system of musical notation. This system introduces a new texture with the instruction 'Celestes alone' written above the treble staff. The dynamics are marked 'pp Ped.' (pianissimo with pedal) below the first measure. The system consists of two staves with a grand staff bracket on the left. The music continues with sustained chords and moving lines, now incorporating the celeste effect.

Fourth system of musical notation. This system concludes the piece with the instruction 'senza Ped.' (without pedal) written below the last measure. The system consists of two staves with a grand staff bracket on the left. The music maintains the slow, contemplative mood established in the first system.



First system of musical notation. Treble and bass staves. Dynamics: *pp* and *ppp*. A crescendo hairpin is shown in the first measure.

Second system of musical notation. Treble and bass staves. Dynamics: *p*. Pedal marking: *Ped.*. Instruction: *add Flute* with an upward arrow.

Third system of musical notation. Treble and bass staves. Dynamics: *mp*. Pedal markings: *Ped.* and *senza Ped.*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *Gt. p*. Pedal marking: *Ped.*. Instruction: *add to Sw.* with an upward arrow.

Fifth system of musical notation. Treble and bass staves. Dynamics: *dim. e rit.*. Pedal marking: *senza Ped.*. Swell markings: *Sw.* in both staves.

**G** CHORUS  
SOPRANO  
*pp*

What ho - ly mys - ter - y! What ho - ly won - der,

ALTO *pp*

What ho - ly mys - ter - y! What ho - ly won - der,

TENOR *pp*

What ho - ly mys - ter - y! What ho - ly won - der, —

BASS *pp*

What ho - ly mys - ter - y! What ho - ly won - der,

**G** *a tempo*

Same registration

Ped. *pp*

In rev-'rent awe we stand, And hum-bly pon - der;

In rev-'rent awe westand, And hum - bly pon - der;

In rev-'rent awe westand, And hum - - bly pon - der;

In rev-'rent awe we stand, And hum - bly pon - der;

*ppp*

In the calm still - ness of the ev' ning air.

*ppp*

In the calm still - ness of the ev' - ning air.

*ppp*

In the calm still - ness of the ev' - ning air.

*ppp*

In the calm still - ness of the ev' - ning air.

*p dolce*

Ped.

*p*

And

*pp*

*p*

The Lord with - draws him-self a - lone, a - part

And

*pp*

*p*

The Lord with - draws him-self a - lone, a - part

And

senza Ped.

Four-part vocal setting with lyrics: "kneels in prayer, And kneels in". The music is in B-flat major (two flats) and 4/4 time. The vocal parts are arranged in four staves. The piano accompaniment is in the grand staff (treble and bass clefs). Dynamics include *pp* (pianissimo) and *ppp* (pianississimo). The piano part features a melodic line in the right hand and a harmonic line in the left hand, with a *dolcissimo* marking.

kneels in prayer, And kneels in  
kneels in prayer, And kneels in  
kneels in prayer, And kneels in  
kneels in prayer, And kneels in

*pp* *ppp*  
*pp* *ppp*  
*pp* *ppp*  
*pp* *ppp*

*dolcissimo*  
*pp* Ped.

Continuation of the four-part vocal setting. The lyrics "prayer." are repeated. The piano accompaniment continues with a *dolcissimo* marking and a *pp* Ped. (pianissimo Pedal) marking. The music is in B-flat major (two flats) and 4/4 time.

prayer.  
prayer.  
prayer.  
prayer.

*dolcissimo*  
*pp* Ped.

Andante con moto

SOPRANO SOLO

Thy life was

Ch. to Sw.

con Ped.

wor - ship, Lord, A flame as - cend - ing; Im-merg'd with Thy

God In un - ion un - end - ing;

Thy Fa - ther's pur - pose e'er Thy con - stant

Sw. p

senza Ped.

law; Couldst thou to Him in prayer a-lone a -

part More close - ly— draw, more close - ly

draw? Yes, Je - sus prayed; O ho - ly ad-o -

*p colla voce*

Ped.

ra - tion, Sa-cred be-yond all thought, Bowed low in con-tem-

Ped.

*molto rit.*

pla - tion, Yes, Je - sus prayed, O ho - ly ad-o - ra—

Sw.

*pp*

senza Ped. Ped.

tion!

*espress*

Ch.

Sw.

*p reverently*

Did our hu - man - i - ty, Our low-ly

law; Couldst thou to Him in prayer a-lone a -

part More close - ly - draw, more close - ly

draw? Yes, Je - sus prayed; O ho - ly ad-o -

*meno mosso* *p* *colla voce* *con moto*

Ped.

ra - tion, Sa - cred be - yond all thought, Bowed low in con - tem -

Ped.



*molto rit.*

pla - tion, Yes, Je - sus prayed, O ho - ly ad-o - ra—

Sw.

*pp*

senza Ped. Ped.

tion!

*espress*

Ch.

Sw.

*p reverently*

Did our hu - man - i - ty, Our low-ly

sta - tion      Thou didst in - mer - cy take, For our sal -

va - tion,      Did earth - ly pain and woe, ——— dear Lord, im -

Sw.

part ——— A ten - derer knowledge of that fount of love,

Ped.

*temeramente*

The Fa - ther's heart? The

*poco meno mosso*

Fa-ther's heart? So thou didst pray, O

Ch. *colla voce*

ho - ly ad-o - ra - tion! So didst thou teach us

Sw. Ch. Ped.

*rit.*

all in prayer to say— Our Fa-ther, Our Fa-ther, Thou that

*rit.* Ch. Sw.

*pp*

art in heaven, Our Fa-ther, Our Fa-ther, Thou that

*pp* Ch. *3*

art in heaven, Our

*espress*

The first system of the musical score. The vocal line (treble clef) has lyrics "art in heaven, Our". The piano accompaniment (grand staff) features a flowing eighth-note melody in the left hand and chords in the right hand. A slur with the word "espress" is over the right-hand part.

Fa - ther, Thou that art \_\_\_\_\_ in

*rit.* *dolcissimo*  
*mezza voce*

*Sw.* *rit.*

The second system of the musical score. The vocal line continues with "Fa - ther, Thou that art \_\_\_\_\_ in". The piano accompaniment has a more sustained texture. A slur with "rit." and "dolcissimo mezza voce" is over the right-hand part. A slur with "Sw." and "rit." is over the left-hand part.

heaven. \_\_\_\_\_

*dolce*

*pp*

*Ped.*

The third system of the musical score. The vocal line continues with "heaven. \_\_\_\_\_". The piano accompaniment features a sustained chordal texture. A slur with "dolce" and "pp" is over the right-hand part. A slur with "Ped." is over the left-hand part.

# **Quartet (or Chorus) \***

To be sung in free rythm, as in chanting

**SOPRANO** *p*

**ALTO** *p*

**TENOR** *p*

**BASS** *p*

Our Fa - ther, Who art in heaven,

Our Fa - ther, Who art in heaven,

Our Fa - ther, Who art in heaven,

Our Fa - ther, Who art in heaven,

Our Fa - ther, Who art in heaven,

hal - lowed be Thy Name. Thy king - dom come,

hal - lowed be Thy Name. Thy king - dom come,

hal - lowed be Thy Name. Thy king - dom come,

hal - lowed be Thy Name. Thy king - dom come,

hal - lowed be Thy Name. Thy king - dom come,

Thy will be done on earth, As it is in heaven.

Thy will be done on earth, As it is in heaven.

Thy will be done on earth, As it is in heaven.

Thy will be done on earth, As it is in heaven.

Give us this day our dai-ly bread, and for-give us our debts, as

Give us this day our dai-ly bread, and for-give us our debts, as

Give us this day our dai-ly bread, and for-give us our debts, as

Give us this day our dai-ly bread, and for-give us our debts, as

we for-give our debt - ors. And lead us not in - to temp -

we for-give our debt - ors. And lead us not in - to temp -

we for-give our debt - ors. And lead us not in - to temp -

we for-give our debt - ors. And lead us not in - to temp -

ta - tion, — but de - liv - er us from e - vil; For *p*

ta - tion, — but de liv - er us from e - vil; For *p*

ta - tion, — but de - liv - er us from e - vil; For *mf*

ta - tion, — but de - liv - er us from e - vil; For *mf*

Thine is the king - dom, the power, and the

Thine is the king - dom, the power, and the

Thine is the king - dom, the power, and the

Thine is the king - dom, the power, and the

glo - ry, for - ev - er and ev - er. A - men.

glo - ry, for - ev - er and ev - er. A - men.

glo - ry, for - ev - er and ev - er. A - men.

glo - ry, for - ev - er and ev - er. A - men.



# Nº 10 The Storm

85

**Risoluto**

**TENOR CHORUS (OR SOLO)**

But the ship was now in the midst of the

**BASS CHORUS (OR SOLO)**

But the ship was now in the midst of the

**Risoluto**

*f* with reed

*tr tr tr tr*

**Ped.**

*ff*

sea, tossed with the waves, tossed with the

sea, tossed with the waves, tossed with the

*f*

waves, for the wind was con - tra - ry..

waves, for the wind was con - tra - ry.

## Chorus (a capella)

JOHN MASON NEALE

Andante con moto

Fierce was the wild bil-low, Dark was the

Fierce was the wild bil-low, Dark was the

Fierce was the wild bil-low, Dark was the

Fierce was the wild bil-low, Dark was the

Andante con moto

(for rehearsal only)

night. Oars la-bored heav-i-ly, Foam glim-mered

night. Oars la-bored heav-i-ly, Foam glim-mered

night. Oars la-bored heav-i-ly, Foam glim-mered

night. Oars la-bored heav-i-ly, Foam glim-mered

(H)

*piu allegro poco accel.*

white, Trem - bled the mar-i - ners, Per - il was

*p* white, Trem - bled the mar-i - ners, Per - il was

*p* white, Trem - bled the mar-i - ners, Per - il was

white, Trem - bled the mar - i - ners, Per - il was -

(H)

*piu allegro poco accel.*

nigh, Then said the God of God, Peace! *pp slower*

*f* nigh, Then said the God of God, Peace! *pp slower*

*f* nigh, — Then said the God of God, Peace! *slower*

*f* nigh, — Then said the God of God, Peace! *pp slower*

*f a tempo* *pp slower*

①  
Tempo I

it is I. Ridge of the moun - tain wave,  
 it is I. Ridge of the moun - tain wave,  
 it is I. Ridge of the moun - tain wave,  
 it is I. Ridge of the moun - tain wave,

①  
Tempo I

Low - er thy crest. Wail of Eu - roc - ly - don,  
 Low - er thy crest. Wail of Eu - roc - ly - don,  
 Low - er thy crest. Wail of Eu - roc - ly - don,  
 Low - er thy crest. Wail of Eu - roc - ly - don,

Low - er thy crest. Wail of Eu - roc - ly - don,  
 Low - er thy crest. Wail of Eu - roc - ly - don,  
 Low - er thy crest. Wail of Eu - roc - ly - don,  
 Low - er thy crest. Wail of Eu - roc - ly - don,

Low - er thy crest. Wail of Eu - roc - ly - don,  
 Low - er thy crest. Wail of Eu - roc - ly - don,  
 Low - er thy crest. Wail of Eu - roc - ly - don,  
 Low - er thy crest. Wail of Eu - roc - ly - don,

Be thou at rest. Sor - row can nev - er be, Dark-ness must

Be thou at rest. Sor - row can nev - er be, Dark-ness must

Be thou at rest. Sor - row can nev - er be, Dark-ness must

Be thou at rest. Sor - row can nev - er be, Dark-ness must

fly, When saith the Light of Light Peace! *pp slower*

fly, When saith the Light of Light Peace! *slower*

fly, When saith the Light of Light Peace! *slowe*

fly, When saith the Light of Light Peace! *pp slower*

fly, When saith the Light of Light Peace! *pp slower*

① Tempo I

*mp*

it is I. Ridge of the moun - tain wave,

*mp*

it is I. Ridge of the moun - tain wave,

*mp*

it is I. Ridge of the moun - tain wave,

*mp*

it is I. Ridge of the moun - tain wave,

① Tempo I

*mp*

Low - er thy crest. Wail of Eu - roc - ly - don,

Low - er thy crest. Wail of Eu - roc - ly - don,

Low - er thy crest. Wail of Eu - roc - ly - don,

Low - er thy crest. Wail of Eu - roc - ly - don,

Be thou at rest. — Sor - row can nev - er be, Dark-ness must

Be thou at rest. — Sor - row can nev - er be, Dark-ness must

Be thou at rest. — Sor - row can nev - er be, Dark-ness must

Be thou at rest. — Sor - row can nev - er be, Dark-ness must

fly, When saith the Light of Light Peace! *pp slower*

fly, When saith the Light of Light Peace! *slower*

fly, — When saith the Light of Light Peace! *slowe*

fly, — When saith the — Light of Light Peace! *pp slower*

fly, — When saith the — Light of Light Peace! *pp slower*

J

Meno mosso

It is I! Je - su, De - liv - er - er, Comethou to

It is I! Je - su, De - liv - er - er, Comethou to

It is I! Je - su, De - liv - er - er, Comethou to

It is I! Je - su, De - liv - er - er, Come thou to

J

Meno mosso

me: Soothe Thou my voy - ag - ing O - ver life's sea. —

me: Soothe Thou my voy - ag - ing O - ver life's sea. —

me: Soothe Thou my voy - ag - ing O - ver life's sea. —

me: — Soothe Thou my voy - ag - ing O - ver life's sea.



Thou, when the storm of Death Roars, sweep - ing by, Whis - per, O

Thou, when the storm of Death Roars, sweep - ing by, — Whis - per, O

Thou, when the storm of Death Roars, sweep - ing by, — Whis - per, O

Thou, when the storm — of Death Roars, sweep - ing by, — Whis - per, O

*ff* *pp* *prit.*

Truth of truth, "Peace! It is I!"

Truth of truth, "Peace! It is I!"

Truth of truth, "Peace! It is I!"

Truth of truth, "Peace! It is I!"

*rit.* *pp* *Adagio*

*rit.* *pp* *Adagio*

*rit.* *pp* *Adagio*

*rit.* *pp* *Adagio*

*rit.* *pp* *Adagio*

J

Meno mosso

It is I! Je - su, De - liv - er - er, Comethou to

It is I! Je - su, De - liv - er - er, Comethou to

It is I! Je - su, De - liv - er - er, Comethou to

It is I! Je - su, De - liv - er - er, Come thou to

J

Meno mosso

me: Soothe Thou my voy - ag - ing O - ver life's sea. —

me: Soothe Thou my voy - ag - ing O - ver life's sea. —

me: Soothe Thou my voy - ag - ing O - ver life's sea. —

me: — Soothe Thou my voy - ag - ing O - ver life's sea.

Thou, when the storm of Death Roars, sweep - ing by, Whis - per, O

Thou, when the storm of Death Roars, sweep - ing by, — Whis - per, O

Thou, when the storm of Death Roars, sweep - ing by, — Whis - per, O

Thou, when the storm — of Death Roars, sweep - ing by, — Whis - per, O

Truth of truth, "Peace!" It is I!"

Truth of truth, "Peace!" It is I!"

Truth of truth, "Peace!" It is I!"

Truth of truth, "Peace!" It is I!"

# No 11 Transfiguration

**Andante** **Soprano Solo Recit**

*mf* **And**

*Sw. pp* Strings

af - ter six days Je - sus took Pet - er, and James and John in - to a

high moun - tain a - part, *Sw.*

*Ch. quasi arpa*

*Ped. pp*

*largamente* and was trans - fig *a tempo* ured be - fore them. And his *a tempo*

## Con moto

face did shine as the sun, and his rai-ment was white as the

Sw

Gt

senza Ped.

light. \_\_\_\_\_ His face did

Gt.

Ped.

shine as the sun, and his rai-ment was white \_\_\_\_\_ as the

add to Sw.

Trumpet or Tuba

(K)

## Piú mosso

light.

Gt. *f* to Full Sw.

**SOPRANO** *ff* Trans - cend - ent Lord, thy glo - ry shone E'en

**ALTO** *ff* Trans - cend - ent Lord, thy glo - ry shone E'en

**TENOR** *ff* Trans - cend - ent Lord, thy glo - ry shone E'en

**BASS** *ff* Trans - cend - ent Lord, thy glo - ry shone E'en

Trans - cend - ent Lord, thy glo - ry — shone E'en

through thy — hu - man frame; Be -

through thy — hu - man frame; Be -

through thy hu - man frame; Be -

through thy — hu - man frame; Be -

fore thy pres-ence, Ho-ly one, The heart con-fessed thee

fore thy— pres-ence, Ho-ly one, The heart con-fessed thee

fore thy pres-ence, Ho-ly one, The heart con-fessed thee

fore thy— pres-ence, Ho-ly one, The heart con-fessed thee

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords and moving lines that support the vocal parts.

Lord a-lone, Or cow-ered low in shame.

Lord a-lone, Or cow-ered low in shame.

Lord a-lone, Or cow-ered low in shame.

Lord a-lone, Or cow-ered low in shame.

The piano accompaniment continues with two staves. It includes a section marked with a circled 'L' (Lento) and a 'Sw.' (Swell) marking, indicating a change in tempo and dynamics. The key signature remains one sharp (F#) and the time signature is common time (C).

## TENOR SOLO OR SOPRANO

*mf* *più mosso*

But in the pure ce - les - tial

*più mosso* Ch.

senza Ped.

air On Ga - li - le - an height,

O heaven - ly sheen! O vis - ion

O heaven - ly sheen! O vis - ion

O heaven - ly sheen! O vis - ion

O vis - ion

O vis - ion

Ped.



fair! Thy God-head glowed un - veil - ed there, And

fair! Thy God-head glowed un - veil - ed there, And

fair! Thy God-head glowed un - veil - ed there, And

fair! Thy God-head glowed un - veil - ed there, And

fair! Thy God-head glowed un - veil - ed there, And

The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with eighth and quarter notes, and a bass line with quarter notes. The piano part concludes with a chord marked with a 'y' (sustained).

flamed in ra - diance white.

flamed in ra - diance white.

flamed in ra - diance white.

flamed in ra - diance white.

flamed in ra - diance white.

The piano accompaniment continues with a treble and bass staff. The treble staff features a more active melodic line with eighth and sixteenth notes, while the bass staff provides a steady accompaniment with quarter notes. The system ends with a 'Ped.' (pedal) instruction.

Piano introduction for the first system, featuring a treble and bass staff with chords and arpeggiated figures.

CONTRALTO SOLO (OR BARITONE) .

Ten - - der and low - ly Son of Man, Tri -

*f*

*♩ = ♩ of foregoing*

senza Ped. Ped.

umphant Son of God, Who

*p*

senza Ped.

bowed thy head be - neath the rod, And

*2*

bore our heav - y load, Thy

glo - ry ere the world be - gan Ef -

ful - gent now o'er

flowed.

**CHORUS** *Tempo di Marche Funebre*

**SOPRANO**  
Soon, ah! soon, dear Lord, To pain and death thou go - est,

**ALTO**  
Soon, ah! soon, To pain and death thou go - est,

**TENOR**  
Soon, ah! soon, dear Lord, To pain and death thou go - est,

**BASS**  
Soon, ah! soon, dear Lord, To pain and death thou go - est,

Soon, ah! soon, To pain and death thou go - est,

*Tempo di Marche Funebre*

Bear - ing our na - ture on the shame - ful cross;

Bear - ing our na - ture on the shame - ful cross;

Bear - ing our na - ture on the shame - ful cross;

Bear - ing our na - ture on the shame - ful cross;

Soon our hu-man-i-ty shall weigh thee down To

Soon our hu-man-i-ty shall weigh thee down To

Soon our hu-man-i-ty shall weigh thee down To

Soon our hu-man-i-ty shall weigh thee down To

*pp*

deep-est woe and loss, To deep-est woe and loss, And thine ap-

deep-est woe and loss, To deep-est woe and loss,

deep-est woe and loss, To deep-est woe and loss,

deep-est woe and loss, To woe and loss,

*ppp*

## SOLO BARITONE (OR CONTRALTO)

proach - ing ag - o - ny thou know - est. But

And thine ag - o - ny thou know - est.

And thine ag - o - ny thou know - est.

And thine ag - o - ny thou know - est.

Strings & Flutes with trem.  
Sw.

Ch. quasi arpa

now - in con - se - cra - tion, But

now - in con - se - cra - tion,

To sanc-ti - fy thy spir - it for that

last great fight,

as - sur - ing thee of strength for

*poco rit* thine or deal su - preme, *a tempo* Pours

*colla voce*

*poco più mosso*

on and round and through thee,

add Vox humana and Sub:oct. coupler

on and round and through thee

All the Fa ther's light

*ff*

All the Fa ther's

*colla voce*



Tempo Maestoso

SOLO

light  
SOPRANO

Spir - its im - mor - tal join thee all glo - ri-fied,

ALTO

Spir - its im - mor - tal join thee all glo - ri-fied,

TENOR

Spir - its im - mor - tal join thee all glo - ri-fied,

BASS

Spir - it im - mor - tal join thee a glo - ri-fied,

Tempo Maestoso

*ff* Gt.

Come from the throne of God, Ra - diance E - ter - nal. E -

Come from the throne of God, Ra - diance E - ter - nal. E -

Come from the throne of God, Ra - diance E - ter - nal. E -

Come from the throne of God, Ra - diance E - ter - nal. E -

li - as and Mos - es, Proph - et and law - giv - er

li - as and Mos - es, Proph - et and law - giver

li - as and Mos - es, Proph - et and law - giver

li - as and Mos - es, Proph - et and law - giv - er

Speak with the Sa - viour, O Friend-ship su - per - nal,

Speak with the Sa - viour, O Friend-ship su - per - nal,

Speak with the Sa - viour, O Friend-ship su - per - nal,

Speak with the Sa - viour, O Friend-ship su - per - nal,

Speak with the Sa-viour, O Friend-ship su - per - nal!

Speak with the Sa-viour, O — Friendship su - per - nal!

Speak with the Sa-viour, O Friend - ship su - per - nal!

Speak with the Sa-viour, O Friendship su - per - nal!

①

Chos - en and might - y souls, Walked they with God on earth,

Chos - en and might - y souls, Walked they with God on earth,

①

Close to God ev - er - more, ev - er more - glo - rious..

Close to God ev - er - more, ev - er more - glo - rious..

The first system of the musical score consists of four staves. The top two staves are vocal staves, and the bottom two are piano accompaniment staves. The vocal staves have lyrics underneath them. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various musical notations including notes, rests, and accidentals.

*mf* Loft - y their sa - cred theme, Theme of the glo - ri - fied,

*mf* Loft - y their sa - cred theme, Theme of the glo - ri - fied,

The second system of the musical score consists of four staves. The top two staves are vocal staves, and the bottom two are piano accompaniment staves. The vocal staves have lyrics underneath them. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various musical notations including notes, rests, and accidentals. The first two staves of the vocal part are marked with *mf* (mezzo-forte).

Theme of death's o - ver - throw, Life \_\_\_\_\_ Yea,

Theme of death's o - ver - throw, Life \_\_\_\_\_ Yea,

Theme of death's o - ver - throw, Life \_\_\_\_\_ Yea,

Theme of death's o - ver - throw, Life \_\_\_\_\_ Yea,

The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a *ff* dynamic marking.

Life all vic - to - rious!

Life all vic - to - rious!

Life all vic - to - rious!

Life all vic - to - rious!

The piano accompaniment continues with a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a *ff* dynamic marking.

(P)

Al - tars we'd build to thee, Ho - ly Trans - fig - ured one,

Al - tars we'd build to thee, Ho - ly Trans - fig - ured one,

Al - tars we'd build to thee, Ho - ly— Trans - fig - ured one,

Al - tars we'd build to thee, Ho - ly— Trans - fig - ured one,

*mf* Striv - ing in rap - ture Here to re - tain thee.

*mf* Striv - ing in rap - ture Here to re - tain thee.

*mf* Striv - ing in rap - ture Here to re - tain thee.

*mf* Striv - ing in rap - ture Here to re - tain thee.

**Q**

*p*

Faint - ly our wor - ship falls, Pa - led in thy splen - dor,

*p*

Faint - ly our wor - ship falls, Pa - led in thy splen - dor,

*p*

Faint - ly our wor - ship falls, Pa - led in thy splen - dor,

*p*

Faint - ly our wor - ship falls, Pa - led in thy splen - dor,

**Q**

*p*

Clarinet



*mf*

Tem - ple and loft - y fane Can - not con - tain thee.

*mf*

Tem - ple and loft - y fane Can - not con - tain thee.

*mf*

Tem - ple and loft - y fane Can - not con - tain thee.

*mf*

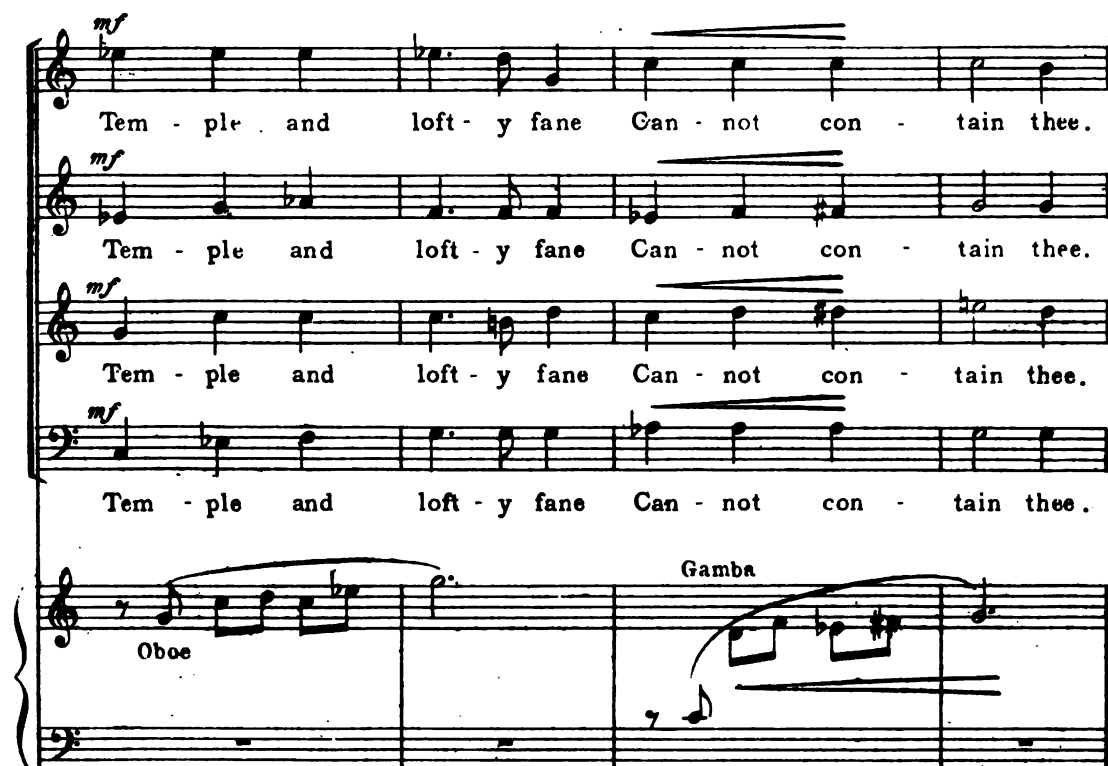
Tem - ple and loft - y fane Can - not con - tain thee.

*mf*

Tem - ple and loft - y fane Can - not con - tain thee.

Oboe

Gamba



(P)

Al - tars we'd build to thee, Ho - ly Trans - fig - ured one,

Al - tars we'd build to thee, Ho - ly Trans - fig - ured one,

Al - tars we'd build to thee, Ho - ly Trans - fig - ured one,

Al - tars we'd build to thee, Ho - ly Trans - fig - ured one,

*mf* Striv - ing in rap - ture Here to re - tain thee.

*mf* Striv - ing in rap - ture Here to re - tain thee.

*mf* Striv - ing in rap - ture Here to re - tain thee.

*mf* Striv - ing in rap - ture Here to re - tain thee.



**Q**

*p*

Faint - ly our wor - ship falls, Pa - led in thy splen - dor,

*p*

Faint - ly our wor - ship falls, Pa - led in thy splen - dor,

*p*

Faint - ly our wor - ship falls, Pa - led in thy splen - dor,

*p*

Faint - ly our wor - ship falls, Pa - led in thy splen - dor,

**Q**

*p*

Clarinet

*mf*

Tem - ple and loft - y fane Can - not con - tain thee.

*mf*

Tem - ple and loft - y fane Can - not con - tain thee.

*mf*

Tem - ple and loft - y fane Can - not con - tain thee.

*mf*

Tem - ple and loft - y fane Can - not con - tain thee.

*mf*

Tem - ple and loft - y fane Can - not con - tain thee.

Oboe

Gamba

Four staves of music. The top three staves are empty. The bottom staff is a grand staff (treble and bass clef) containing a piano introduction. The right hand features a series of chords and arpeggiated figures, while the left hand has a simple bass line. The tempo and dynamics markings *cresc. molto poco rit* and *f* are present.

**(R)** *ff*

Man - sions of heaven - ly light

*ff*

Man - sions of heaven - ly light

*ff*

Man - sions of heaven - ly light

*ff*

Man - sions of heaven - ly light

Four staves of music. The top three staves are vocal staves (soprano, alto, and tenor) with the lyrics "Man - sions of heaven - ly light". The bottom staff is a grand staff (treble and bass clef) containing the piano accompaniment. The tempo and dynamics markings *ff* and *ff a tempo* are present.

**(R)** *ff a tempo*

Four staves of music. The top three staves are empty. The bottom staff is a grand staff (treble and bass clef) containing a piano accompaniment. The right hand features a series of chords and arpeggiated figures, while the left hand has a simple bass line. The tempo and dynamics markings *ff a tempo* are present.

Thou art up - rais - ing,

Thou art up - rais - ing,

Thou art up - rais - ing,

Thou art up - rais - ing,

The piano accompaniment consists of two staves. The right hand features a series of ascending eighth-note runs in each measure, while the left hand provides a steady bass line with chords and single notes.

There shall we dwell with thee,

There shall we dwell with thee,

There shall we dwell with thee,

There shall we dwell with thee,

The piano accompaniment continues with two staves. The right hand uses block chords and some moving lines, while the left hand maintains a rhythmic pattern of eighth notes and chords.

End - - - less - ly prais - ing.

End - - - less - ly prais - ing.

End - - - less - ly prais - ing.

End - - - less - ly prais - ing.

**S** *mf* There shall the vis - ion

*mf* There shall the vis - ion

*mf* There shall the vis - ion

*mf* There shall the vis - ion

There shall the vis - ion

**S** *Gt.*

Full Sw. Sw. Gt. Sw.

see, Heaven's ad - o - ra -

see, Heaven's ad - o - ra -

see, Heaven's ad - o - ra -

see, Heaven's ad - o - ra -

Gt. Sw.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting, with each staff containing the lyrics 'see, Heaven's ad - o - ra -'. The piano accompaniment features a grand staff with a treble and bass clef. The right hand plays a melodic line with a crescendo leading to a fortissimo (ff) dynamic, while the left hand provides harmonic support. The system concludes with a piano (p) dynamic marking.

tion, Vis - ion in - eff - a -

tion, Vis - ion in - eff - a -

tion, Vis - ion in - eff - a -

tion, Vis - ion in - eff - a -

Sw.

The second system of the musical score continues the vocal and piano parts. The vocal staves now contain the lyrics 'tion, Vis - ion in - eff - a -'. The piano accompaniment continues with a similar melodic and harmonic structure, featuring a piano (p) dynamic marking at the beginning and a piano (p) dynamic marking at the end. The system concludes with a piano (p) dynamic marking.

ble! Trans - fig - u - ra - tion, *ff*

ble! Trans - fig - u - ra - tion, *ff*

ble! Trans - fig - u - ra - tion, *ff*

ble! Trans - fig - u - ra - tion, *ff*

Piano accompaniment with arpeggiated chords and moving bass lines.

Ⓣ

Trans - fig - u - ra - - - - *fff rit.*

Trans - fig - u - ra - - - - *fff rit.*

Trans - fig - u - ra - - - - *fff rit.*

Trans - fig - u - ra - - - - *fff rit.*

Ⓣ

Piano accompaniment with arpeggiated chords and moving bass lines, ending with a *rit.* marking.

## Meno mosso

*ff*

tion! Hal - le - lu - jah

tion! Hal - le - lu - jah

tion! Hal - le - lu - jah

tion! Hal - le - lu - jah

## Meno mosso

## Adagio

*fff*

Hal - le - lu - jah! A - men. \_\_\_\_\_

Hal - le - lu - jah! A - men. \_\_\_\_\_

Hal - le - lu - jah! A - men. \_\_\_\_\_

Hal - le - lu - jah! A - men. \_\_\_\_\_

## Adagio

